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stinct with the same spirit of service. John Taylor Johnston, founder and benefactor; William T. Blodgett, who without authority made the purchase of 174 paintings in Europe and borrowed the money to pay for them, so that the Museum had to go on; Marquand and Rhinelander and that greatest of art collectors, Pierpont Morgan, and many others whose names you will presently see graven in marble, have carried on the purpose, have kept the faith, and have brought fruition to the hopes of the little group of men who founded the institution fifty years ago in the meeting room of the Union League Club.

It is impossible for me here upon this occasion which permits but brief remarks to do justice to the devotion and lofty spirit and enthusiasm of such men as Mr. Johnston and Mr. Marquand and Mr. Rhinelander and Mr. Morgan and Mr. de Forest. The nobility of the work has found in them fitting association, and I doubt not that they have received in full measure from that work a reward for the noble service they have rendered. It is especially grateful to me, and I know it must be to all of you, that while the first name on the list of the founders and the first name on the list of the benefactors is that great citizen of New York, John Taylor Johnston, the last names on the list of benefactors are his daughter, Emily Johnston de Forest, and his son-in-law, Robert de Forest. In the character of the founders, in the universal public approval of their work, in the knowledge that they have swung open the doors of vision to the school and the factory, the children and the teachers, the artisans, the laborers, the millions who are wearied by the dull and squalid sights of a great city, in the succession of noble men who have kept alive the work they began, we find an augury inevitable for the future of the institution. The spirit of great and noble citizenship lives still in America. The instinct of service, the habit of benevolence, the urge of patriotism, the love of beauty, the devotion to humanity live still in America. And so long as our free republic retains its freedom this institution and all

the ranks of other institutions which have come along in the same cause and are inspired by the same spirit will live and increase and be a blessing to mankind.

### THE CASKETS OF PRINCESS SAT-HATHOR-IUNUT<sup>1</sup>

TO the writer of BULLETIN articles, weary of reference-hunting and the quest of the elusive adjective, an object with a story comes as a real godsend. To this category belong most emphatically the caskets which form the subject of the present article; for not only do we know their full past history—nearly four thousand years of it—but we have been the means, here in the Museum, of adding a further chapter to that history by restoring them, from a lamentable collection of thousands of fragments of ivory and gold, to a fairly close approximation of what their appearance must have been when they left the hands of the original Egyptian craftsman.

The story begins in the nineteenth century B.C. with the death of a certain Egyptian princess named Sat-hathor-iunut, daughter of the twelfth-dynasty king Senusert II. A tomb, cut through some thirty feet of solid rock, had already been prepared for her within the enclosure wall of her father's pyramid, and here, in a massive stone sarcophagus, the body of the princess was duly laid. With her in the tomb, in a recess cut for that purpose in the side of the chamber wall, were deposited what were obviously her most valued possessions, a pair of ebony caskets, lavishly decorated with ivory and gold, and containing her jewelry and the articles of her toilet. The burial ceremony concluded, the door of the chamber was sealed, the burial shaft was filled, and the princess, with her caskets and her jewelry, was left to fend for herself in that new phase of life beyond the tomb in which the Egyptians had such profound belief. For a while—possibly two or three hundred years—her rest was

<sup>1</sup> For a detailed description of the jewelry and toilet vases contained in these caskets see A. M. Lythgoe, BULLETIN for December, 1919, Part II. In this article there appeared a tentative restoration of the larger casket, based on the data then available.

undisturbed. Then with the decay of her father's house came the change of dynasty: gradually, as the revenues which the king had set aside for their service were stolen or diverted to other uses, his pyramid and temple were neglected and allowed to fall into decay, and finally, overtaken by the fate which every Egyptian feared most and which few escaped, his tomb and those of his family were abandoned to the mercies of tomb robbers. In the systematic search for loot the tomb of our princess was not overlooked. The shaft was reopened, the sarcophagus lid was broken, the mummy of the princess was hauled out and pulled to pieces, and her bones were broken and scattered. In some miraculous way the caskets with their precious contents escaped this orgy of destruction; for by an extraordinary oversight the tomb robbers neglected to investigate the open niche which contained them, though it stood within easy reach of their hands. Whatever the reason, haste or the semi-darkness in which they worked, the fact remains, that the thieves withdrew with the plunder they had secured from the body, leaving the niche with caskets and jewelry still intact. For a time the grave remained open, accessible to all but visited by none, save possibly the great white owl which startles the modern excavator as it rises ghostlike from an open shaft, and whose eggs one finds so frequently in plundered graves. Then, as happens so quickly in the wind-blown desert, the process of refilling began, and in a very few years the scar was healed, and nothing remained to mark the evidence of a grave but a slight hollow on the surface.

Three thousand five hundred years passed by. The Hyksos invaders came, conquered, and were driven out: Egypt extended covetous hands toward Asia, became an Empire, came to grips with her great eastern rival, waged her long duel, and sank back exhausted to fall an easy victim to Alexander: the Ptolemies passed in brief magnificence and long-drawn-out debauchery and sold their throne to Rome: Christianity made its instant appeal, to be superseded a few centuries later by Islam: Egypt became a depend-

ency of the Caliphate, and one foreign viceroy succeeded another as the rival Mohammedan sects intrigued and murdered their way to supremacy: Mamelukes succeeded Caliphs, and were themselves driven out by Turks: Napoleon fought his battles on the Nile: Mohammed Ali founded his dynasty, rebelled against Turkey, but was denied the fruits of his victory by the European Powers: the bankrupt Ismail made inevitable the Allied Occupation. Three thousand five hundred years of crowded history, and through it all the jewelry and caskets of this long-forgotten princess lay buried in their niche, the beads separating as the strings which held them rotted away, and the caskets, soaked by the rain floods that had percolated through before the shaft refilled, disintegrating and weakening little by little, and finally falling apart, scattering and crushing in their fall the ivory and gold with which they had been covered.

We pass on now to 1914 A.D., when the spade of the modern excavator takes up the story. In the spring of that year Professor Flinders Petrie, working on behalf of the British School of Archaeology, made an exhaustive search of Senusert's pyramid and its dependencies, and in the course of this work the grave of our princess was cleared once more. There was the sarcophagus with its broken lid, just as the grave robbers had left it—within it, all that remained of the mummy, a couple of amazonite beads—and there in the side of the chamber wall was the open niche, half full of mud, as unlikely looking a place for treasure as one could well imagine, and to all seeming not worth the trouble of clearing. However, to make a clean job it was done, and with the first blow of the workman's pick came the glint of gold.

The remains of the caskets—some thousands of pieces of ivory and gold—were carefully collected, washed from the mud, and taken to England with the jewelry, and there, after a preliminary sorting and study of the material, a tentative paper-reconstruction of the larger casket was made. In the spring of 1916 the whole find was acquired by the Metropolitan Museum, but in view of the unsafe

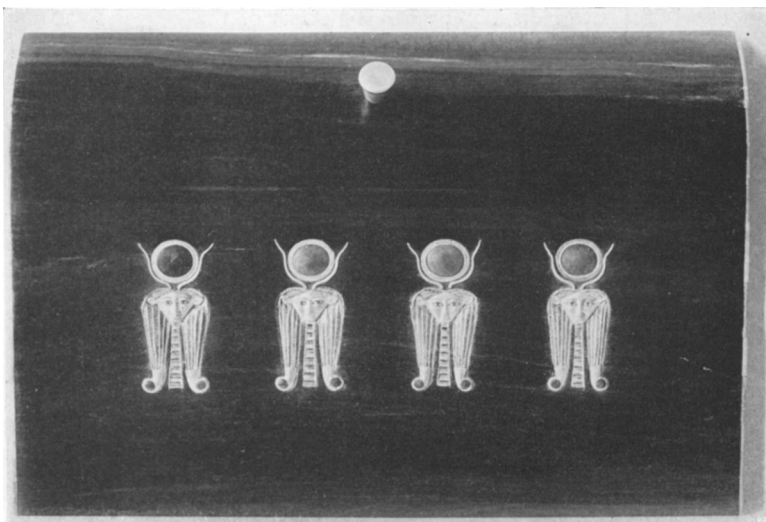


FIG. 1. LID OF LARGE CASKET WITH INLAID HATHOR-HEADS OF GOLD, CARNELIAN, AND GLAZE

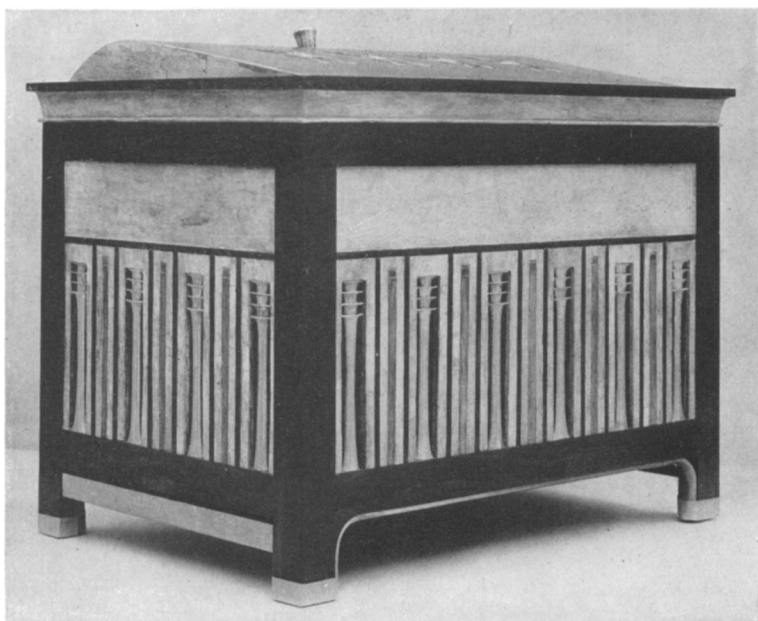


FIG. 2. LARGE CASKET OF IVORY AND EBONY WITH DECORATION IN GOLD, SILVER, CARNELIAN, AND GLAZE

SCALE *ca.* 1 : 5

condition of shipping at the time it was decided not to bring it to New York, and it lay buried for the remaining period of the war in a safe deposit vault in London. Arrived in the Museum in the fall of 1919, the jewelry was placed on exhibition in the Room of Recent Accessions, and remained there for several months. At the same time the work of reconstructing the caskets was taken in hand, a task which has just been concluded after some seven months of work. As a preliminary step

Cartland was responsible for the color restorations of the glaze and carnelian; and in the early stages of reconstruction I had the advantage of Mr. Winlock's help and advice.

A few notes on the actual reconstruction may be of interest. The wood, as we have already stated, had gone to powder, but enough remained to show that it was composed of light streaky Sudanese ebony, a variety known in America as marble wood. For the larger casket (fig. 2), the

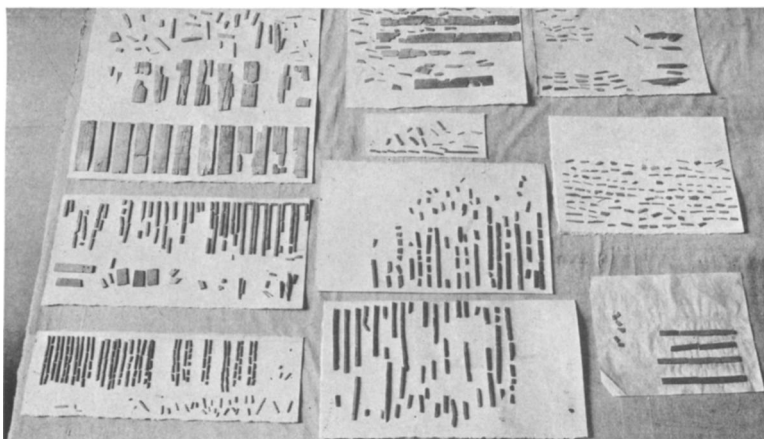


FIG. 3. SECOND STAGE IN THE RESTORATION OF THE SMALL CASKET. THE FRAGMENTS OF IVORY HAVE BEEN SOAKED, SORTED, AND FITTED TOGETHER PREPARATORY TO INLAYING THEM INTO THE BOX

the pieces of ivory were soaked in water for several days, to rid them of the salt which had already begun to work out to the surface, and which would in time have completely ruined them. Then, after drying, they were sorted by shape, thickness, and color, and gradually fitted together. Careful work in the tomb had kept the remains of the two caskets apart, and this, with the preliminary sorting that had been done in London, was of the greatest assistance. Many hands took a share of the work. The actual gluing together of the fragments and the restoration of the missing pieces was done by Mr. Miki; the carpentry work and the assembling of the various parts of the caskets was carried out by George Clarihew, of the Museum Staff; Miss

dimensions and ornamental details could be worked out almost exactly from the remains of ivory and gold, and there were very few doubtful points. The size of the corner-posts was determined by the gold feet-coverings, which had been preserved intact. The length and width between corner posts was settled exactly by the dimensions of the ivory slabs above the panels. For the size of the panels themselves exact measurements were possible in some cases, and their number was determined by the 20 gold *Ded* signs for the larger panels, and the 16 gold and carnelian squares for the tops of the smaller ones. One of these carnelian squares was missing, but the gold frame for it remained (filled in the restoration with colored plaster). The

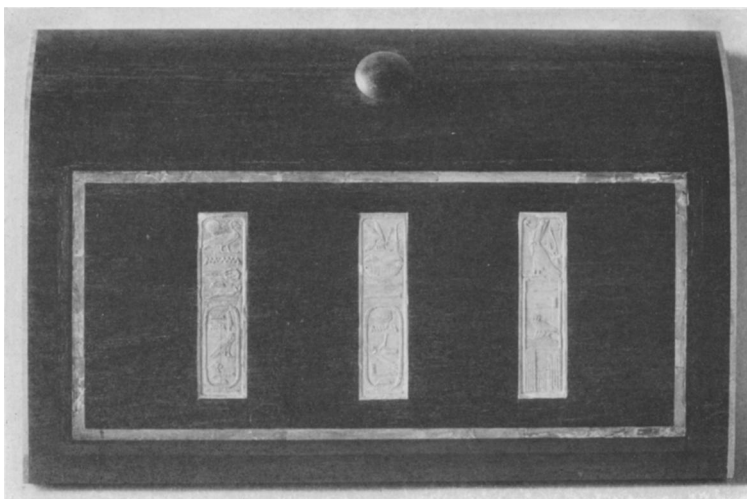


FIG. 4. LID OF SMALL CASKET WITH INLAID IVORY PLAQUES GIVING  
THE NAMES OF KING AMENEMHAT III



FIG. 5. SMALL CASKET OF IVORY, EBONY, AND RED WOOD  
SCALE *ca.* 1 : 5

blue glaze strips that filled the narrow panels were still preserved, but they had lost all their color, and so imitations in colored plaster were inserted. The width of the dividing strips of ebony between the panels worked itself out automatically by dividing into the number of spaces required the difference between the slab lengths and the combined panel widths. For the height we had as certain factors the ivory cornice, the gold torus-moulding, the width of the slab, the length of the panel, and the height of the gold foot. The ebony strip below the panels was shown to be necessary by the fact that the ends of the panel ivory and of the gold *Deds* were left rough: the one above was needed, both for symmetry, and for providing a space for the side fastening-knob. The height of the legs was copied from a box of the same period in the Louvre. Of the silver struts at the bottom of the box proper fragments were left, and the exact shape was given by the rounded ends of the gold feet. The extra bars of ivory below the ends of the casket were a puzzle for a time, but their position also was shown by the Louvre box. The shape of the lid seems at first sight strangely unfamiliar, for on the monuments the tops of such shrine-shaped boxes always have the curve running lengthwise to the box. There was, however, in this case no question as to the direction of the curve, for the ivory that formed the ends of the lid came together almost perfectly. The Hathor heads (fig. 1) were spaced out on the lid, and the shape of their wigs worked out from the tiny strips of gold. The blue of the wig, six of the eyes, four of the carnelian wig-pendants, and the colored part of the pectorals are restorations.

For the smaller casket (fig. 5) there was very much less evidence to go upon, and the restoration is in some points frankly conjectural. It was certain from marks on the ivory that the wide panels and the narrow strip panels were to form part of the same scheme of decoration. They were therefore alternated, like the panels of the larger casket. It was also manifest from a study of the same markings that to complete the design the introduction of a

third element, in addition to the ivory and ebony, was needed. This we supplied by making use of a red wood, very similar in appearance to rosewood, which is common on other known twelfth-dynasty boxes. In this casket again the ends of the panel ivory were obviously meant to be covered, so the same framework of ebony was added. The gold torus-moulding involved the addition of a cornice—of ebony this time, as there were no pieces of cornice ivory—and the ivory lid-ends determined the shape of the cover. The three ivory name plates on the lid (fig. 4) seemed lost in the expanse of dark wood, so the ivory and red rectangles were added, though their presence is purely a matter of opinion, as the ivory strip might equally well have belonged to the interior decoration. There were other pieces of ivory from both caskets which had clearly nothing to do with the outside decoration, and it is probable that one, if not both, of the caskets had a drawer, or drawers, to pull out. It would be quite in keeping with what we know of twelfth-dynasty boxes, for the casket intended for the toilet articles to have a tray at the top for the mirror and razors, and a drawer below for the toilet vases.

In addition to these two caskets there had evidently been a third in the niche, of plain wood, which probably contained the eight alabaster vases for sacred oils.

The caskets are now on exhibition in the Egyptian Jewelry Room.

A. C. M.

## ITALIAN PAINTINGS

THE natural starting-point for any discussion of the remarkable collection of paintings exhibited on loan as a part of the Fiftieth Anniversary Exhibition is with the examples of the Italian school, of which there are seventeen. Brief comments on each of these are here given in the order of their present arrangement, beginning with those in the Marquand Gallery.

Vasari's description (Bohn edition, Vol. V, p. 386) of the Bacchanal or the